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ABSTRACT

A review of the literature about practices in evaluating art education programs led to the design of the new evaluation model described in this paper. The literature review revealed that a growing number of authors advocate qualitative methods, and that a debate exists regarding the combination of qualitative and quantitative data gathering and analysis methods. In addition, the literature search uncovered very few tests which measure student achievement in art. Interest in standardized art testing is a recent phenomenon in the United States and abroad. Other findings uncovered in the literature search included the observation that art education is particularly important at the elementary level because enthusiasm about acquiring skills in art is lacking in adolescents. The description of the evaluation design which emerged from this research starts with an outline of sampling considerations. Evaluation activities that take place in the class are outlined next, followed by brief comments on out-of-class activities. Evaluation instruments listed include: (1) a questionnaire for art resource teachers; (2) forms for teachers' evaluation of student performance (different instruments for different grade levels); (3) an art event survey; (4) a questionnaire for art education teachers; (5) a form for collecting tests developed by art education teachers; (6) a questionnaire for students; (7) a form for interviewing students; and (8) a classroom observation form. (Questionnaires and survey instruments are included). (KA)

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A Model for Evaluating Art Education Programs

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Paper presented at the annual meeting

Of the American Educational Research Association, April 20, 1987.

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Because of the relative scarcity of work done related to evaluating arts education programs, a comprehensive effort was made to ascertain what was being done across the nation in this area. Information was obtained through correspondence with individuals who had published in this area and with school districts who might be doing related work, a thorough review of the published literature, and analysis of existing evaluation instruments such as those developed by the National Assessment for Educational Progress. Also relevant were studies or other writings from the general evaluation literature.

This paper is the culmination of the aforementioned efforts. Although evaluation instruments for data collection have been developed, it is expected that the model will be revised based on feedback from the field before it is ready to be applied in a full scale evaluation.

Organization of the Paper

The first section is a review of the professional literature including existing tests as well as research studies. Included in the review is correspondence with numerous practitioners and theoreticians in the field.

The design itself starts with sampling considerations. Evaluation activities that take place in the class are then discussed followed by comments on out-of-class activities.

A list of evaluation instruments follows starting with a questionnaire for art resource teachers. Other instruments listed include one for teachers' evaluation of student

performance (different instruments for different grade levels), an art event survey, a questionnaire for art education teachers, a form for collecting tests developed by art education teachers, a questionnaire for students, a form for interviewing students, and a classroom observation form (field notes). Because of the length of the total set of instruments, they are not attached to this paper, but a limited supply is available upon request from the senior author.

LITERATURE REVIEW

A literature review related to art education evaluation models revealed a growing number of authors advocating qualitative methods (Rubin, 1982; Stone, 1985; Alexander, 1982; Bersson, 1978; Kyle, 1986). Guba, Stake and Eisner were most often mentioned in the introductions of these works.

Blanche Rubin (1982) (one of two evaluators of the 1984 Getty Institute for Educators on the Visual Arts; the other was Ralph Hoepfner) advocated naturalistic evaluation which she believes is ideally suited for revealing the structure and processes of art learning and teaching. According to her, personal interaction and observation can provide unique insights to aesthetic experience which can be described more readily than it can be measured. Lynda Stone (1985) relied heavily on works by Eisner in defining aesthetic qualitative evaluation as holistic and concerned with the present, as opposed to analytic, qualitative evaluation. Robin Alexander (1982) reviewed

techniques developed over the past few years as alternative methods to those used in the scientific paradigm. Alexander defined participant observation as one of a number of methods that stress observation in the setting, informant interviewing, document and artifact analysis and informal counting of events. Participant observation is similar to ethnography and is usually used in naturalistic studies where the evaluation design emerges during the study. It insures that the questions asked will elicit non-trivial data and result in a comprehensive understanding of the situation being evaluated. Robert Bersson (1978) also recommended the use of participant observation methods for evaluating arts education programs, particularly for those with limited budgets. He noted, however, that participant observation does not provide methods for making evaluative judgments. Diane Kyle (1986), also relying on Eisner, advocated observations, interviews and open-ended surveys which allow participants the opportunity to comment on aspects of the program and to offer their individual perceptions. She stressed the importance of discovering the situation and process of an arts program and provided questions to guide the evaluation.

Elliot Eisner's influence is very evident in the current literature on art education evaluation. He traced the development of his thoughts on evaluation over the past twenty years in a book published recently (Eisner, 1985). His prevailing themes included the importance of evaluating the process of education rather than merely the outcomes, the idea

that an evaluation consists of a description, interpretation and judgment of the situation being evaluated, his connoisseurship and educational criticism model, the ideas that a balanced curriculum must also help children become literate in forms of representations other than numerical and verbal, that teaching is an art and that the goal of evaluation should be to improve educational practice.

The literature search also revealed an on-going debate regarding the combination of qualitative and quantitative data gathering and analysis methods. As an example of an author at one extreme, Bednarz (1985) argued that any synthesis of quantitative and qualitative methods necessarily adopts one perspective over another because while the methods themselves are neutral, the philosophical orientations from which they spring are not. He warned, therefore, that it is not possible to pick and choose methods from approaches as if one could stand outside of the approaches.

At the other pragmatic extreme, Ecker and Baker (1984), with their Multiple Perception/Convergence Model recommended a variety of data gathering methods including questionnaires, interviews, standardized tests, demographic surveys, and audio and video recordings. According to Ecker and Baker, quantitative data should be analyzed using standard descriptive statistics and parametric and non-parametric inferential statistics, but since lay people find such information incomprehensible, technical reports should be translated into standard English. Ecker and

Baker's model was developed by a multidisciplinary team evaluating an out-of-school arts education project in New York City. The model was developed because the out-of-school project meant a new educational context that involved many more types of people than one would find in regular schools. There could be entrepreneurs, politicians, parents, arts administrators, social workers, psychologists, sociologists and historians, in addition to teachers, artists, students, education specialists and administrators. The model basically asks a set of questions (a series of "what is...," "what could be...," and "what should be...") of the various participants of the program, and seeks converging judgments which "are not ultimate but proximate truths" (pg. 248). Ecker and Baker assert that these converging judgments are the most secure basis for action.

The current practice with regard to the use of quantitative and qualitative methods in evaluation is perhaps best summed up by Patton (1985), who suggested that evaluators consider the practical needs of their clients. His approach to an evaluation is not to try to resolve the paradigm debate but rather to establish an environment of tolerance and to focus on the actual information needed by his clients. This indeed appeared to be the approach taken by some evaluators. Greene and McClintock (1985), for example, demonstrated a mixed-method, independent, concurrent evaluation design, and Rossman and Wilson (1985) reported on the use of qualitative and quantitative data to corroborate and elaborate findings in a large-scale evaluation

study.

In addition to evaluation models for art education programs, the literature search was conducted to locate instruments which measure student achievement in art. Only a few such tests were discovered. Though methods for identifying exceptionally gifted students have been developed (Wenner, 1985), possibly to fill the needs of the recent increase of specialty schools (Curtis, 1986), interest in a standardized art test is a recent phenomenon, both in the United States and abroad (Allison, 1977; Bradley, 1984). Bradley suggested that resistance to such tests is due to a reluctance to relinquish local control over curriculum and to the idea that individual chance discovery is felt to be so important in the assessment of growth and potential in the arts.

The Ninth Mental Measurements Yearbook (Mitchell, 1985) lists only one test in art, the NTE Specialty Area Test for college seniors and teachers in art education. The reference published by the Test Corporation of America (Sweetland & Keyser, 1983) also lists only one art test, for teens and adults, and Tests and Measurements in Child Development: Handbook II (Johnson, 1976) lists only one art test, in art design for elementary school and retarded children.

Ralph Hoepfner (1984) surveyed published tests for art and creativity at the elementary level and reported poor content validity in the few tests available. The art test designed for the National Assessments of Education Progress (NAEP) focuses on the general goals of arts education. Eisner traced the

development of the NAEP tests to the accountability movement. He believes that the instruments are inappropriate for assessment and give the public a misleading view of school effectiveness (Eisner, 1981). Hoepfner (1984) believes that the lack of agreement on a uniform curriculum content and sequence and the expense of printing and scoring these tests do not recommend them for use in elementary schools. Later, he developed an art achievement test which was apparently used in evaluating the 1984 Getty Institute for Educators on the Visual Arts, but the instruments are unavailable to the public as they belong to the Getty Trust (Hoepfner, 1986). The Final Report of the Getty Institute recommended the postponement of the use of standardized tests until there is a consensus about the content, and until the general reliability and validity of the tests have been established. The Report recommended instead the development and use of criterion-referenced tests (Getty Report, 1985).

For evaluating student achievement in discipline-based art programs, Day (1985) recommended the use of standard approaches used in other classes such as teacher observation of students, interviews, discussions, checklists, questionnaires and teacher-made tests. The suggestion by Michael Scriven (1981) for an early construction of a test-question pool from progress tests (teacher-made quizzes and tests) may be worth pursuing. Such test items will not only reflect the operational version of the goals, but they may also be useful in constructing a criterion-referenced test for use in the future.

Several related research and conceptualization efforts were also found during the literature search and are worth mentioning here. One major author is Howard Gardner (1980, 1982) whose model of artistic development is based on empirical experiments as well as on observations of prodigies and normal children. He noted several developmental generalizations: young children love to draw; by age seven, children have an intuitive familiarity with visual symbols but cannot create subtle or complex drawings; children become sensitive to aesthetic aspects of art at about the time when their interest in creating their own drawings seems to wane, around age 7; enthusiasm about acquiring skills in art is lacking in adolescents. Thus it would seem that arts education is particularly important at the elementary school level, and any evaluation of a K-12 program should concentrate on grades one to six.

Other major efforts in arts education were the conferences co-sponsored by CEMREL and the Educational Program of the Aspen Institute for Humanistic Studies which had support from the National Institute of Education. Papers presented at these conferences were published in a series called Yearbook on Research in Arts and Aesthetic Education (Madeja, 1977, 1978, 1979, 1980).

In other research, data from the 1974-75 and 1978-79 National Assessments of Education Progress, which were nationwide assessments of 9-, 13-, and 17-year old students, have been analyzed. The study showed that exposure to art instruction

improved design skills but not knowledge of art history or critical skills, and between 1974 and 1978 there were no changes in production skills, but pursuit of art activities outside of school dropped, and knowledge of art works declined. The study also found that courses in art history or appreciation were rare (Ward, 1983).

The history of the prevalent philosophy in art education is traced by Eisner (1984) as follows:

> "The theoretical view developed in the Woods Hole Conference in 1959, distilled for educators by Bruner, translated for art educators by Barkan, and developed into curriculum materials by Eisner (1968), is currently being promulgated by the J. Paul Getty Trust under the title of discipline-based art education."

With these concerns in mind, the following evaluation design is proposed.

EVALUATION DESIGN

I. Target

A. Classes of students: Grades 1, 3, 5 and art classes at intermediate and high schools

1. Sample size:

a. Grade levels 1, 3, 5: 2-7 schools each sub-district depending on size of population

b. Intermediate and high school art classes: 2 schools per sub district per level

2. Subset of sample: 20% stratified random sample subset of sample described in (1.) above for intense scrutiny

B. Teachers of sample classes

C. All specialists and art resource teachers

D. State and district art education coordinators

II. Whole sample evaluation activities

A. Questionnaire for teachers in sample (TIME: early January)

B. Questionnaire for resource teachers (TIME: early January)

C. Evaluation of students to be completed by teachers (TIME: early January)

1. A Remmers type scale (Dunn-Rankin, 1983); items taken directly from K-12 Art Curriculum Guide; four sheets, one each on the four domains

2. Teachers will be asked to select one each from their students, a top student, an average student, and a bottom student and to complete a form on each student

D. Test questions from all quizzes, unit tests, etc., to be submitted by all sample teachers (TIME: end of each semester; request should be made as early as possible but no later than at the time questionnaires and evaluation forms for students are distributed)

E. Questionnaire for students selected by teachers in the above

F. Sample work of each of the three students selected will be submitted by each teacher; slides will be taken of and original work will be returned as soon as

possible (TIME: no later than end of first semester)

III. Subset evaluation activities - site visits in March-April,

A. Modification of activities in II above for subset

1. Lesson plans to be submitted by each teacher in addition to teacher questionnaire (TIME: collected at end of each semester)
2. Teacher evaluation of students and collection of student work: 9 students instead of 3 (TIME: same as in II above)
3. Students' self-evaluations: all students instead of 3 selected by teacher (TIME: same as in II above)
4. Test questions to be submitted by teachers (no change as II above)

B. Additional activities

1. Interview with teachers based on questionnaire and lesson plans submitted (TIME: after collection of questionnaires and prior to classroom observation)
2. Classroom observations: three times per class, at least one where students are engaging in production (TIME: March-April) Data to be gathered by a team of three (at least five teams of three will be needed):
   a. Field notes by an observer, target students randomly selected <u>a priori</u>
   b. Video tape by person working together with the student interviewer
   c. Interviewer (connoisseur) with 35mm camera with

color slide film will roam in class during production session and will interview and take slides of artwork of students (Form IIIB-2c)

IV. Non-class evaluation activities

A. Art mobile and other DOE art resources will be evaluated (field notes, no form)

B. Other resources utilized by teachers as revealed in the teacher questionnaires will also be looked at and evaluated (field notes, no form)

C. Evaluation of long-term effects: one-day survey of art activity at an art museum, with a participation incentive drawing for a $50 museum gift shop certificate

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Questionnaire for art education teachers Form IIA

The DOE arts education program is being evaluated this year. Your input is needed so that the program can be improved. If you have more than one art period, please select one of your art classes and answer the following questions in terms of that class.

Name:_____ Today's Date:_____
School: _____
Grade level(s):_____

Course title (if any):_____
Number of students in class:_____

1) What are the 3 most important goals you had for your students in art this semester?

2) Please estimate how time was spent during your art period this semester:

Percentage of time	Type of activity
_____	Students painted
_____	Students engaged in other art production
_____	Teacher demonstration of art techniques
_____	Lecture/discussion of art history
_____	Art appreciation activities
_____	Basic skills development activities
_____	Analysis/critique of art activities
_____	Set up/clean up, housekeeping/discipline
	Other-please specify:
_____	_____
_____	_____
_____	_____
_____	
100%	

3) **Please describe a particularly successful art lesson/activity that you conducted this semester.**

4) **What DOE assistance did you request/receive for developing your art period lessons this semester?**

5) **Are there any community resources that you would recommend to other art teachers? (Please describe ways in which the resource(s) can be utilized.)**

6) Please indicate the degree of your agreement with the following statements by circling a number on the corresponding scale to the right of each statement.

	Strongly Agree	Agree	Disagree	Strongly Disagree
a. Materials for student art projects are in short supply at my school.	SA	A	D	SD
b. DOE in-service resources/ assistance for art teachers is adequate.	SA	A	D	SD
c. I have found art resource teachers to be of great assistance.	SA	A	D	SD
d. I feel that my pre-service training was inadequate for preparing me to teach art.	SA	A	D	SD
e. Developing art appreciation is just as important as teaching basic skills.	SA	A	D	SD
f. If possible, almost all of art period should be spent by students in producing original art work.	SA	A	D	SD

7) How can the DOE art education program be improved so that students will benefit more?

8) Other comments.

THANK YOU FOR YOUR TIME.

Questionnaire for art resource teachers Form IIB

The DOE art education program is being evaluated this year. Your input is needed so that the program can be improved.

Name:_____ Today's date:_____

District:_____

1. Please describe what you do as a resource teacher in art.

2. In the past six months, how many inservice teachers did you work with in your capacity as a resource teacher? _____

3. In the past six months, how many requests for assistance did you receive from inservice teachers? _____

4. Please give some examples of the types of requests you have received.

5. Please estimate the proportion of time inservice art teachers are devoting to the following domains of art education:

	elementary	secondary
Art production	____	____
Aesthetic awareness	____	____
Critical awareness	____	____
Historical knowledge	____	____
Other: discipline, housekeeping, etc.	____	____
	100%	100%

6. In your opinion, what percentage of inservice teachers are adequately trained for teaching art?

Elementary _____%
Intermediate _____%
High School _____%

7. In your opinion, do inservice teachers have sufficient resource support?

Yes _____ No _____

8. How would you rate the DOE art education program? (Please circle a number on the following scale.)

```
+---+---+---+---+---+---+---+---+---+
1   2   3   4   5   6   7   8   9  10
inferior                           superior
```

9. How can the DOE art education program be improved?

10. Other comments.

THANK YOU FOR YOUR TIME.

Evaluation of student performance Form IIC-ele.

Teacher's name: _____ Today's date: _____

Student's name: _____
Student's level in class: [ ] Top Third [ ] Middle Third [ ] Bottom Third

	This student is able to:
	Respond positively to his/her own art.
	Describe how art expresses ideas and feelings.
	Select art for his/her own use (wearing, exhibiting).
	Describe his/her likes and dislikes about art.
	Give reasons for preferences in an art work.
	Describe characteristics of art work using the vocabulary of art elements.
	Associate art with the artists who made it.
	Describe the possible meaning of an art work.
	Recognize that art has aesthetic qualities.
	Recognize that art has utilitarian qualities.
	Recognize that art is used to express feelings and emotions.
	Describe different personalities of artists and how they express theme in their art.
	Discuss personal likes and dislikes in art taste without feeling intimidated by others' preferences.
	Describe characteristics of art using the vocabulary of design.

This student is able to:

Identify the sensory qualities in an art work (line, shape, texture, color).

Classify art works according to subject matter.

Identify difference between two or more art works.

Discuss special and ordinary places where art works can be found.

Associate art works with the artists who made them.

Describe different art media and specify what they produce.

Discuss artists and their artistic expressions.

Describe works of art according to design elements and principles of design.

Discuss art works according to quality of expression.

Explain the difference between an original and a print.

Discuss various criteria for evaluating art.

Evaluate their own art according to various critera.

Discuss how art improves community appearance.

Communicate orally and in writing what he/she sees in art.

This student is able to:

Identify paintings and sculptures as art forms.

Identify various architectural structures in Hawaii.

Associate art works with their cultural origins.

Identify common elements in art from other countries.

Associate art works with artists who made them.

Give evidence that art has always been created.

Recognize that art records history.

Identify unique qualities in art from historical periods.

Identify common elements in art styles.

Recognize the influence of scientific and technological developments on art materials and techniques.

Recognize how environment and interest affect an artist's style.

Recognize the purposes art serves: documentary, ornamental, self-expressive, religious, political.

Compare styles of art.

Identify current art movements.

Compare art styles of several cultures.

Evaluation of student performance Form IIC-art

Teacher's name: _____ **Today's date:** _____

Student's name: _____
Student's level in class: [ ] Top Third [ ] Middle Third [ ] Bottom Third

	This student is able to:
	Recognize that art has aesthetic qualities.
	Recognize that art has utilitarian qualities.
	Recognize that art is used to express feelings and emotions.
	Use all design elements in responding to art works and their environment.
	Describe different personalities of artists and how they express theme in their art.
	Discuss personal likes and dislikes in art taste without feeling intimidated by others' preferences.
	Describe characteristics of art using the vocabulary of the principles of design.
	Describe how art response is evoked through art concepts.
	Describe reasons for making art.
	Discuss how art reflects a set of ideas.
	Display his/her own art in organized and artistic ways.
	Discuss how an artist's handling of art concepts contributes to the aesthetic quality of a work.
	Refine his/her aesthetic responses to art works.

This student is able to:
Discuss artists and their artistic expressions.
Describe works of art according to design elements and principles of design.
Discuss art works according to design characteristics.
Discuss art works according to quality of expression.
Explain the difference between an original and a print.
Discuss various criteria for evaluating art.
Evaluate his/her own art according to various criteria.
Discuss how art improves community appearance.
Communicate orally and in writing what he/she sees in art.
Discuss art works in public and private places.
Critique the art work of others according to given criteria.
Demonstrate knowledge and uses of art styles.
Discuss various artists, their styles, and their techniques.
Identify how artistic expression is influenced by major schools of thought.
Critique art works independently and discriminatingly.

This student is able to:

Identify unique qualities in art from historical periods.

Recognize how environment and interest affect an artist's style.

Recognize the purposes art serves: documentary, ornamental, self-expressive, religious.

Compare several styles of art.

Identify current art movements.

Compare art styles of several cultures.

Discuss how art reflects a society's time and place.

Interpret art styles in relation to a society's cultural values.

Identify style differences between art periods and individual artists.

Discuss American styles of art.

Discuss European styles of art.

Discuss styles other than American and European ones.

This student is able to:

Create various types of lines (straight, curved, jagged).

Identify and create lines that show depth.

Create various kinds of basic abstract and representational shapes.

Create compositions of related shapes.

Draw simple shapes found in the environment.

Use positive and negative spaces.

Overlap shapes/forms to create illusion of space.

Create illusions of spatial depth.

Use various textured materials to create art works.

Create texture and the appearance of it.

Create texture variations to reflect particular feelings or emotions.

Vary texture to create illusions of depth in space.

Mix black and white with colors to create shades and tints.

Mix and use colors to produce color values.

Vary color value to create space.

Produce dominance in an art work.

Create art work that indicates scale and size relationship.

Create subtle contrasts through line, shape, texture and color.

This student is able to:

Create strong contrasts through line, shape, texture and color.

Organize compositions to create opposition.

Use design elements to create movement.

Produce repetition.

Produce rhythm.

Produce balance in composition.

Produce variety in a composition.

Organize compositions to create unity.

Organize compositions to create harmony.

ID form: tests developed by art education teacher. Form IID

Please complete and attach one of these sheets to all tests submitted to the art education evaluation team.

Teacher's name: _____ **Today's date:**_____
School: _____
Grade or course for which this test was developed: _____

Lesson/unit for which this test was developed:

Objectives of the lesson/unit for which this test was developed:

Special instructions/materials/notes required for this test:

Questionnaire for students in art education. Form IIE

Student's name:_____ Today's date:_____
School: _____ Grade:_____
Teacher's name: _____

1. When you see a drawing or painting, do you know whether you like it or not?

____ Yes, always
____ Sometimes
____ Usually not
____ No, never
____ Can't answer

2. When you know whether you like or dislike a particular drawing or painting, are you able to explain why?

____ Yes, always
____ Sometimes
____ Usually not
____ No, never
____ Can't answer

3. Please check all statements which are true:

____ Drawings and paintings have messages.
____ Art is something you find mostly in museums.
____ You cannot say whether paintings and drawings are good or bad, it just depends on whom you ask.
____ The purpose of drawings and paintings is to make you feel something.
____ Art is important.

4. Essay question: How can you tell whether or not something is a work of art?

Classroom observation, field notes. Form IIIB-2a

Teacher's name: _____ Date: _____
School: _____ Time: _____
Grade/class: _____ Observation: 1 2 3
Observer's name: _____

Time:

Student interviewer's form. Form IIIB-2c, Gr1

Student's name: _____ Date: _____
Slide number: _____ Time: _____
Teacher's name: _____
School: _____ Observation: 1 2 3
Grade/class: _____
Observer's name: _____

	Is this student able to:
	Express his/her feelings about his/her own art work and others?
	Describe qualities that give pleasure to the senses?
	Describe his/her likes/dislikes about art works?
	Identify the elements of line in an art work?
	Identify colors?
	Identify repetition in an art work?
	Identify patterns in an art work?
	Establish and reinforce relationships between him/herself and the world?
	Understand and appreciate himself/herself through his/her culture and heritage?

Sample art work submitted shows that this student is producing art work which is:

____ exceptionally advanced
____ advanced
____ at about his/her expected level
____ below his/her expected level
____ far below his/her expected level

This sample art work submitted for this student shows production skill at about the _____ grade level.

Comments:

Characteristics of student art work at Grade 1:
(Please check all characteristics present)

____ exhibits symbols with little attention to accuracy and reality.

____ shows use of baseline.

____ reflects use of geometric symbols, with basic symbols to represent different ideas.

____ exaggerates important parts.

____ omits unimportant parts.

____ shows no overlapping of shapes.

____ shows little concern with details.

____ represents things student knows or feels.

____ shows what the student knows rather than what he/she sees.

____ is organized with various types of lines.

____ is composed of simple shapes and colors.

____ expresses a feeling for rhythm.

____ shows simple patterns.

Student interviewer's Guidesheet. Form IIIB-2c, Gr3

Student's name:_____ Date:_____
Slide number:_____ Time:_____
Teacher's name:_____
School:_____ Observation: 1 2 3
Grade/class:_____
Observer's name:_____

	Is this student able to:
	Express his/her likes and dislikes in his/her own art and others'?
	Appreciate his own artistic achievements and others'?
	Identify expressions of emotion in an art work?
	Recognize a work of art from memory?
	Identify emphasis in an art work?
	Identify basic modes of expression (drawing, painting, sculpture)?
	Identify common elements in art?
	Recognize aesthetic and functional qualities in art works?
	Reinforce established relationships between himself/herself and the contemporary world?
	Understand and appreciate themselves and others through their art culture and heritage?
	Identify art forms from other countries on the basis of design elements?

Sample art work submitted shows that this student is producing art work which is:

____ exceptionally advanced
____ advanced
____ at about his/her expected level
____ below his/her expected level
____ far below his/her expected level

The sample art work submitted for this student shows production skill at about the _____ grade level.

Comments:

Characteristics of student art work at Grade 3:
(Please check off all characteristics present.)

____ shows use of symbols which are recognizable to others.

____ is mainly spontaneous.

____ shows effects of observing nature.

____ shows a move of the baseline up to the horizon.

____ shows distant objects smaller and higher in the picture.

____ shows some overlapping.

____ shows action in portraying people and animals.

____ often shows several points of view in one picture.

____ shows evidence of planning.

____ expresses realism in choice of colors.

____ uses natural forms more than geometric ones.

____ shows organization of forms in space realistically.

____ shows designlike qualities.

____ shows a striving for realistic proportion.

____ shows rhythm through repetition.

Student interviewer's Guidesheet. Form IIIB-2c, Gr5

Student's name:_____ Date:_____
Slide number:_____ Time:_____
Teacher's name:_____
School:_____ Observation: 1 2 3
Grade/class:_____
Observer's name:_____

	Is this student able to:
	Appreciate beauty and order in his/her natural or built environment?
	Express his/her personal ideas about art?
	Show appreciation of the work of others?
	Express criticism of his/her own work?
	Evaluate art works of major artists?
	Evaluate general aspects of residential and community design?
	Identify art works on the basis of design concepts?
	Show a developing awareness of careers in art?
	Show an understanding of the arts and crafts of other countries?
	Show an interest in historical art developments related to science?

Sample art work submitted shows that this student is producing art work which is:

____ exceptionally advanced
____ advanced
____ at about his/her expected level
____ below his/her expected level
____ far below his/her expected level

The sample art work submitted for this student shows production skill at about the _____ grade level.

Comments:

Characteristic of student art work at Grade 5:
(Please check off all characteristics present.)

____ reflects visual tendencies (drawing things as one sees them) or haptic tendencies (drawing things as one feels about them).

____ reflects a desire for realism, accuracy, and detail, sometimes at the cost of creativity.

____ shows emphasis on details.

____ reflects the ability to "see" the world around them.

____ shows subject matter related to human activities and interests.

____ shows grouping of figures.

____ shows action positions from various views.

____ shows understanding of overlapping.

____ shows three-dimensional effects in design.

____ reflects strong color preferences.

____ shows experimenting with color in design.

____ shows knowledge of color, value, and intensity.

____ reflects an awareness of perspective.

____ shows an understanding of balance (symmetrical and asymmetrical).

____ shows parts of the body in proportion.

____ shows interest in rhythmical repetition suggested by form, color, and texture.

Student interviewer's Guidesheet. Form IIIB-2c, Gr7/8

Student's name:_____ Date:_____
Slide number:_____ Time:_____
Teacher's name:_____
School:_____ Observation: 1 2 3
Grade/class:_____
Observer's name:_____

	Is this student able to:
	Describe creative design elements that evoke special reactions toward an art work?
	Establish aesthetic value judgments for art in everyday life?
	Identify design elements used by artists in two-dimensional works?
	Recognize symbolic meanings in works of art?
	Use correct names for art modes and art media?
	Relate art works according to principles of design?
	Describe where art works can be found?
	Discuss art works in relation to ethnic and historical origins?
	Show awareness of contemporary art movements?
	Describe works by a variety of past and present artists?
	Discuss art-related fields (architecture, design).

Sample art work submitted shows that this student is producing art work which is:

____ exceptionally advanced
____ advanced
____ at about his/her expected level
____ below his/her expected level
____ far below his/her expected level

The sample art work submitted for this student shows production skill at about the _____ grade level.

Comments:

Characteristics of student art work at Grade 7/8:
(Please check off all characteristics present.)

____ reflects a transition from the unconscious approach and the conscious approach to self-expression.

____ shows elements of fantasy and the world of dreams.

____ reflects consciousness of correct proportion.

____ reflects interest in perspective.

____ reflects interest in details.

____ represents objects naturally.

____ reflects interest in abstract compositions.

____ reflects a sense for design.

____ shows mixing of colors according to artistic interests.

____ shows use of varied lines and spaces in creating art.

____ shows use of textures to express ideas and feelings.

____ show use of positive and negative spaces.

____ shows use of images in a variety of media that convey a desired theme, expression, or mood.

Student interviewer's Guidesheet. Form IIIB-2c, GrH.S.

Student's name:_____ Date:_____
Slide number:_____ Time:_____
Teacher's name:_____
School:_____ Observation: 1 2 3
Grade/class:_____
Observer's name:_____

	Is this student able to:
	Respond to art works with more refinement and increased visual perception?
	Show awareness of different tastes and preferences within his/her own social groups, as reflected in the community and within other segments of society?
	Respond perceptually to art works?
	Respond emotionally to art works?
	Respond intellectually to art works?
	Show that he/she feels personally responsible for his/her aesthetic choices?
	Show a sensitivity to and appreciation for the worth of his/her own art work?
	Use adequate terminology to discuss art works?
	See the role of art in the lives of individuals?
	Use critical self-evaluation to understand his/her own artistic growth?
	Analyze and evaluate his/her own art preferences and tastes?
	Understand the motivations, beliefs, and attitudes of others in a more rational, less emotional manner?

Identify strengths and weaknesses in the quality of the visual environment?

Show awareness of the qualities of outstanding works of art?

Understand how artists interpret the ages in which they live or lived?

Understand how artists reflect personal and social values and needs.

Recognize the contributions artists have made to society?

Understand the major artistic concerns of contemporary movements in art?

Relate scientific developments to developments in art?

Realize the worth of older art forms and the value of preserving them?

Sample art work submitted shows that this student is producing art work which is:

____ exceptionally advanced
____ advanced
____ at about his/her expected level
____ below his/her expected level
____ far below his/her expected level

The sample art work submitted for this student shows production skill at about the _____ grade level.

Comments:

Characteristics of student high school art work:
(Please check off all characteristics present.)

____ represents a conscious approach to self-expression.

____ represents the use of mental images in creating art.

____ is more individualized.

____ reflects personal drive and initiative.

____ reflects increased skill in the use of professional equipment and media.

____ represents intensive study in a given medium.

____ represents the accumulation of knowledge, skill, and experience gained in previous grades.

____ shows increasing discrimination in the perception and use of line, color, texture, shape and form, value, and space.

____ incorporates line, color, texture, shape and form, value, and space in subtle and complex ways.

____ incorporates principles of design in subconscious, intuitive, and analytical ways.

____ shows discrimination in perception and use of principles of design.

Evaluation of student performance **Form IIC-ele. (alternate)**

Teacher's name:_____ **Today's date:**_____

Student's name: _____
Student's level in class: [ ] Top [ ] Middle [ ] Bottom

This student is able to:

	very well						not at all
Describe his/her feelings about art works and their natural environment.	1	2	3	4	5	6	7
Respond to art and the natural environment through the use of elements and principles of design.	1	2	3	4	5	6	7
Identify general properties of art works.	1	2	3	4	5	6	7
Analyze creative works according to principles of design.	1	2	3	4	5	6	7
Discuss artists and their approaches to art production.	1	2	3	4	5	6	7
Identify art heritage as it relates to contemporary times and places.	1	2	3	4	5	6	7
Recognize varying cultural styles and themes.	1	2	3	4	5	6	7
Recognize art's unique contribution to history.	1	2	3	4	5	6	7
Draw with crayons, felt-tipped pens, pastels, and pencils.	1	2	3	4	5	6	7
Paint with tempera paint or watercolors.	1	2	3	4	5	6	7
Stamp-print with found and manufactured objects.	1	2	3	4	5	6	7
Cut, join, fold, curl and glue various kinds of paper.	1	2	3	4	5	6	7

This student is able to:	
Generate computer graphics.	1 2 3 4 5 6 7
Create with clay through pinch, coil, and slab methods.	1 2 3 4 5 6 7
Mold with soft materials and construct with rigid ones.	1 2 3 4 5 6 7
Stitch and weave with fibers and cut and arrange fabric.	1 2 3 4 5 6 7

Art event survey instrument Form IVC

The purpose of this instrument is to estimate the proportion of locally educated attendants at art events. The expected proportion can be estimated by checking the Hawaii Data Book. The 1980 census, for example, showed 58% of residents were born, and therefore probably educated, in Hawaii.

In order to get the maximum number of responses, the survey form should be kept short, pencils should be available, and an incentive, such as a drawing for a $50 gift certificate from the Academy Gift Shop should be offered. The art event selected must be in a location where crowd traffic can be carefully controlled. The Honolulu Academy of Arts building, for example, has one public entrance and is thus excellent for crowd control. The surveyer(s) can be positioned at the entrance to distribute and explain the purpose of the survey; and a box in which to deposit completed survey instruments can be placed immediately within the entrance.

Enter the drawing for a $50 gift certificate from the Academy Gift Shop by completing this survey. Deposit your survey in the survey box provided at the entrance. A winner will be drawn from among respondents who visited the Academy on 3/24/87.

Elementary school attended:_____
High school attended:_____

Number of visual arts exhibits/shows attended in the past year: ___ 1-5, ___6-10, ____11-15, ____more than 15

Your name: _____
Address or phone:_____